

**FEATURES OF WOMEN'S AND MEN'S LANGUAGE FOUND IN THE
MAIN FEMALE CHARACTER IN *THE BREADWINNER* MOVIE**

A GRADUATING PAPER

Submitted in Partial Fulfillment of the Requirement for Gaining the
Bachelor's Degree in English Literature



By:

Siti Maulida

16150052

STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

ENGLISH DEPARTMENT

FACULTY OF ADAB AND CULTURAL SCIENCES

SUNAN KALIJAGA STATE ISLAMIC UNIVERSITY

YOGYAKARTA

2021

A FINAL PROJECT STATEMENT

I certify that this paper entitled “Features of Women’s and Men’s Language found in The Main Female Character in *The Breadwinner* Movie” is originally my own work. I am completely responsible for the content of this paper. Other researcher’s opinions or findings included in the paper are quoted or cited in accordance with ethical standards.

Yogyakarta, March 9th 2021

The researcher,



Siti Maulida

Student ID. 16150052

STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA



KEMENTERIAN AGAMA REPUBLIK INDONESIA
UNIVERSITAS ISLAM NEGERI SUNAN KALIJAGA
FAKULTAS ADAB DAN ILMU BUDAYA
Jl. Marsda Adi Sucipto Yogyakarta 55281 Telp./Fax. (0274) 513949
Web: <http://adab.uin-suka.ac.id> Email: adab@uin-suka.ac.id

NOTA DINAS

Hal : Skripsi
a.n. Siti Maulida

Yth.
Dekan Fakultas Adab dan Ilmu Budaya
UIN Sunan Kalijaga
Di Yogyakarta

Assalamu'alaikum Wr. Wb.

Setelah memeriksa, meneliti, dan memberikan arahan untuk perbaikan atas skripsi saudara :

Nama : Siti Maulida
NIM : 16150052
Prodi : Sastra Inggris
Fakultas : Adab dan Ilmu Budaya
Judul :

**FEATURES OF WOMEN'S AND MEN'S LANGUAGE FOUND IN THE
MAIN FEMALE CHARACTER IN *THE BREADWINNER* MOVIE**

Saya menyatakan bahwa skripsi tersebut sudah dapat diajukan pada sidang Munaqosah untuk memenuhi salah satu syarat memperoleh gelar Sarjana Sastra Inggris.

Atas perhatiannya, saya ucapkan terima kasih.

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Yogyakarta, 27 Januari 2021

Pembimbing,

Aninda Aji Siwi, S. Pd., M. Pd.
NIP. 19851011 201503 2 004



KEMENTERIAN AGAMA
UNIVERSITAS ISLAM NEGERI SUNAN KALIJAGA
FAKULTAS ADAB DAN ILMU BUDAYA

Jl. Marsda Adisucipto Telp. (0274) 513949 Fax. (0274) 552883 Yogyakarta 55281

PENGESAHAN TUGAS AKHIR

Nomor : B-858/Un.02/DA/PP.00.9/06/2021

Tugas Akhir dengan judul : Features of Women's and Men's Language found in The Main Female Character in The Breadwinner Movie

yang dipersiapkan dan disusun oleh:

Nama : SITI MAULIDA
Nomor Induk Mahasiswa : 16150052
Telah diujikan pada : Kamis, 08 April 2021
Nilai ujian Tugas Akhir : A/B

dinyatakan telah diterima oleh Fakultas Adab dan Ilmu Budaya UIN Sunan Kalijaga Yogyakarta

TIM UJIAN TUGAS AKHIR



Ketua Sidang

Aninda Aji Siwi, S.Pd., M.Pd.
SIGNED

Valid ID: 607ce523be1ce



Penguji I

Fuad Arif Fudiyartanto, S.Pd. M.Hum.,
M.Ed., Ph.D.
SIGNED

Valid ID: 60e0d548e6948



Penguji II

Dwi Margo Yuwono, M.Hum.
SIGNED

Valid ID: 60b99efb685e3



Yogyakarta, 08 April 2021
UIN Sunan Kalijaga
Dekan Fakultas Adab dan Ilmu Budaya

Dr. Muhammad Wildan, M.A.
SIGNED

Valid ID: 60c16b38ad94c

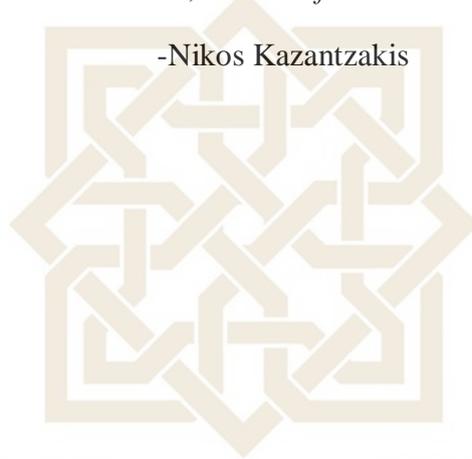
MOTTO

Twenty years from now you will be more disappointed by the things that you didn't do than the ones you did do

-Mark Twain

In order to succeed, we must first believe that we can

-Nikos Kazantzakis



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DEDICATION

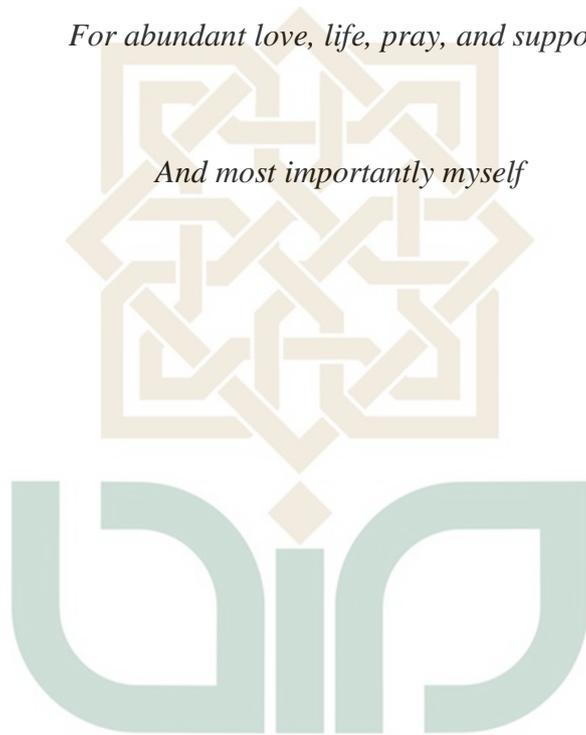
The researcher dedicates this graduating paper to:

My beloved parents, Abah Usman and Mama Hatiyah

My beloved brothers, Abang Asbullah, Junaidi and Supianur

For abundant love, life, pray, and support

And most importantly myself



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Wassalamu'alaikum wr. wb.

Yogyakarta, March 9th 2021

The researcher,



Siti Maulida
Student ID. 16150052


STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

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By: Siti Maulida

ABSTRACT

The research entitled “Features of Women’s and Men’s Language Found in the Main Female Character in *The Breadwinner* movie”, aims to find out and describe the types of women’s and men’s language uttered by the main female character in the movie. The film shows that the main female character Parvana experiences the discriminated treatment in most aspects. One of those aspects is in language aspect. Through the language use in conversation, Parvana is placed in second place. Therefore, the researcher is interested in analyzing the types of women’s language uttered by the main female character Parvana in *The Breadwinner* movie. The researcher only focuses on the main character Parvana in using language in conversation by applying the difference theory proposed by Deborah Tannen. This research uses a descriptive qualitative method. The researcher collects the data by watching movie repeatedly, identifying and classifying the language used by Parvana as the main female character which contains the types of women’s and men’s language. The result shows that Parvana uses six types of women’s language in her utterances. Those types are support, intimacy, understanding, feelings, proposals, and compromise. Women’s language type mostly used by Parvana is Proposal. However, the researcher also finds four types of men’s language in Parvana’s utterances. They are independence, advice, order, and conflict. Then, status and information do not occur in Parvana’s utterances in the movie.

Keywords: *women’s language, men’s language, the breadwinner movie*

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FEATURES OF WOMEN’S AND MEN’S LANGUAGE FOUND IN THE MAIN FEMALE CHARACTER IN *THE BREADWINNER* MOVIE

Oleh: Siti Maulida

ABSTRAK

Penelitian ini bertujuan untuk menemukan dan memberikan deskripsi mengenai tipe-tipe bahasa perempuan dan laki-laki yang digunakan oleh pemeran utama wanita dalam film *The Breadwinner*. Di dalam film tersebut memperlihatkan bahwa karakter utama perempuan bernama Parvana mengalami perlakuan diskriminasi dalam banyak aspek, salah satu aspeknya adalah dalam aspek berbahasa. Melalui penggunaan bahasa di dalam film tersebut, Parvana ditempatkan pada tempat kedua dibawah laki-laki. Oleh karena itu, Peneliti tertarik untuk menganalisis mengenai tipe bahasa perempuan yang digunakan oleh pemeran utama wanita dalam film ketika berkomunikasi. Peneliti hanya menfokuskan pada karakter utama perempuan bernama Parvana dalam berkomunikasi menggunakan teori yang dicetuskan oleh Deborah Tannen. Penelitian ini menggunakan metode deskriptif-kualitatif untuk menganalisis. Peneliti mengumpulkan data melalui menonton film, mengidentifikasi dan mengklasifikasikan bahasa yang digunakan oleh pemeran utama perempuan yang mengandung tipe bahasa perempuan dan laki-laki. Hasil dari penelitian menunjukkan bahwa Parvana menggunakan enam tipe bahasa perempuan dalam berkomunikasi. Tipe-tipe tersebut adalah *support*, *intimacy*, *understanding*, *feelings*, *proposals*, dan *compromise*. Akan tetapi, Peneliti juga menemukan empat tipe bahasa laki-laki yang digunakan oleh pemeran utama perempuan dalam film seperti *independence*, *advice*, *order*, dan *conflict*. Kemudian, tipe bahasa laki-laki seperti *status* dan *information* tidak terdapat dalam tuturan bahasa Parvana dalam film

Kata kunci: *Bahasa Perempuan, Bahasa Laki-laki, film The Breadwinner*

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CHAPTER I

INTRODUCTION

1.1. Background of Study

Humans as God's creatures have special privilege; they are treated differently from other creatures in the world. Humans have special privilege, for instance, they have brains to think and they also have language to communicate. According to Avram Noam Chomsky, only humankind is blessed with the form of language capacity as an essentially unique quality than other creatures (as cited in Made Iwan Inderawan Jendra, 2010: 1). Therefore, humans as part of the society use language to communicate to others. Humans use language as communication tools. The existence of language as a means of communication helps humans to interact with others easily. Thus, language has function as a purpose to express feeling, to ask for help, and to give and convey information.

Furthermore, language that is mostly used in daily life is spoken language. People choose certain words to communicate in order to provide the right understanding to the listener. Interestingly, people who live in different society communicate differently. They communicate based on their own individual identities such as their national identity, regional identity, class identity, gender identity and also age identity. Each individual certainly has their own identity. It makes each individual have their own way to communicate to other. Jespersen (as cited in Mizokami, 2003: 144) claims that women use different language from men. He also asserts that women have polite language and variety of vocabularies.

Hence, there are differences of individual identities in using language that are affected by gender.

In daily life, there are interactions and communications between women and men. Each person speaks in a different language which varies depending on their age, gender, social class and ethnic group's identity. Some linguists such as Jonathan Grey and Deborah Tannen have explained that men learn to talk like men and women learn to talk like women because society subjects them to have different life experiences (as cited in Wardhaugh, 2015: 326). Meanwhile, women and men have differences in many aspects, for example, in communication styles.

However, the differences in using language are seen from how men see communication as a place to dominate, whereas people are created to have the same treatment. Women and men as part of society are supposed to have the same position because they are created equally. In Islam, Human beings are originated from the existence of Adam and Eve. Male is represented by Adam and the female is presented by Eve. Their existence represents human beings on the earth. In Islamic perspective, as cited in Holy Qur'an, it says that whoever does good deeds, whether they are male or female, shall enter Paradise and not the least bit of injustice shall be dealt to them. (Shakir M.H "The Qur'an: (Quran, Koran, Al-Qur'an) (MobileReference.com, 1 Jan 2010) Ch 004:124)

Unfortunately, there are times in which both male and female reputations are unequal. Sometimes men are considered more superior than women. It also happens in the language they use where men are placed over women. Tannen illustrated that men approach conversation as a contest. She said that men are

likely to spend effort to lead the conversation. In contrast, women fight for the right to be heard (Tannen, 1990: 105).

Moreover, there are also stereotypes in society that females tend to be polite while males tend to be straightforward in conversation (Penelope Eckert as cited in Deborah Tannen, 1990: 88). Women are always known more structured in using language, whereas the stereotype of men says that men do not use grammatical range as well as women do. It can be approved that women talk more politely and use more standard forms than men. A new study finds that men tend to use abstract language than women (Joshi, 2020). In the other words, men tend to use language such as slang word, strong swear word, and direct speech that make them have strong and brave personalities. Therefore, women do not have the same place as men in several aspects. In other words, women are placed in the second place or in a particular social class.

In addition, the use of language makes a stereotype that men and women are placed in different places. Gender stereotyping is still in existence within society. According to Berger and Kachuk, language makes women placed more inferior than men in society (as cited in Spander, 1985: 15). It makes women and men experience gender inequality. In Islamic story of family life, most women are seen as housekeepers. They are not allowed to work and explore their skills. They are supposed to stay at home and take care of their children and husband.

Furthermore, the researcher is interested in finding out the differences in using language by women and men. The researcher uses *The Breadwinner* movie as the object of study. *The Breadwinner* movie is one of the movies that is

interesting to be researched because there is a depiction of gender inequality through the movie. *The Breadwinner* movie is a movie based on a novel written by Deborah Ellis. This movie, directed by Nora Twomey, was released in 2017 with a story of a young girl aged 11 named Parvana. She lives in Kabul, Afghanistan under Taliban's group control. Based on the rules of Taliban, women are prohibited from leaving their house without being accompanied by men who should be their *mahram*, women get married in young age, and women in general can not work outside of their house (Rahimi, 1991: 8). Through the film, it shows that the environment is controlled by a Taliban group placing women in a second place.

Based on the movie, Parvana experiences the discriminated treatment in most aspects such as aspects of health, education, and job. Furthermore, someday her father, a one-legged former teacher, is captured by Taliban soldiers to the prison for no reason. This event leaves Parvana with her mother, an older sister, and a baby brother. Forcefully, Parvana decides to dress like a boy to provide her mother and her sister as a breadwinner to make their life easier replacing her father. Her struggle through gender discrimination can be seen by the way of her conversation.

The second interesting thing in the movie is that Parvana as the main female character in *The Breadwinner* movie experiences gender discrimination conducted by Taliban group. Taliban group is a fundamentalist religious group which upholds the dominance of men. There are stereotypes that women do not have the same place as men. It can be seen through the language they use. Women

tend to be quiet and weak, and to speak softly. In the perception of Taliban, there is patriarchal language used where men tend to be strong, to be brave and to speak up instead of women. Women also cannot have any interaction outside unless being accompanied by a man or brother. Therefore, Parvana as a young girl based on the movie is seen at the level of the second place. It can be seen through the movie when Parvana goes to market to buy food. Through Taliban's rule, Parvana as a young girl cannot have any interaction with people outside the house. Then, there is no seller who wants to serve Parvana because she is a woman.

Parvana: "Salaam. How much for six apples, please?"

Seller : "Salaam, child. I can't serve you".

Parvana: "But, sir, can I please have six apples?"

Seller : "Get your father to buy food for you".

Parvana : "My father has been taken".

Seller : "I'm sorry. Maybe come back later". (2017: 00:20:29 - 00:20:43).

The third interesting thing in this movie, after facing all the difficulties when father is taken by Taliban, is that Parvana decides to dress up like a boy to face the discriminated treatment. She also replaces her father's position as a man in the family as a breadwinner. Although she dresses like a boy, she still uses language that characterizes the types of women's language. It is shown when Parvana goes to market to buy some groceries. She still speaks standard speech form, and she still shows their femininity through her language conversation.

Parvana: "Salaam. Salaam! Excuse me. Salaam!"

Parvana: "Salaam! Salaam!"

Seller: “Come inside, boy!”

Parvana: “*I’m not going to deliver, am I?*” (00:25:46,060 --> 00:25:56,071)

The conversation above is uttered by Parvana when she has already changed as a boy. She goes to the groceries to buy some daily needs. According to Tannen, women express their proposals as suggestions. Men are using direct language when giving orders while women do not give orders (Tannen, 1990: 19). Here, to fulfill her needs to enter the shop, Parvana expresses her need through asking for permission. Through the conversation above, polite forms are found in Parvana’s conversation. Parvana tends to use indirect words when she wants to enter the shop using permission.

According to Wenjing (2012), there is no rule for females in English pronunciation rules, vocabulary structure, and syntax; but the male and female differences are often encountered in vocabulary in daily life. Although Parvana already dresses like a boy as seen in *The Breadwinner* movie, she still speaks using standard speech form. Men tend to use *goin’* than *going*. However, from the conversation before, Parvana prefers to use *going*. She also speaks super polite forms through the word “*am I*” that is mostly used by women to show their polite behavior when she requests it.

The differences in using language mainly occur between women and women in conversation. Moreover, the conversation using spoken language through the movie gives real understanding as in real life. The researcher is interested to examine the features of women’s language in *The Breadwinner*

movie. The researcher will only focus on the main female character Parvana on the way she uses language in communication based on the movie. In examining the problem, the researcher uses the theory by Deborah Tannen to find out the types of women's and men's language served by the female main character in *The Breadwinner* movie.

The researcher uses the difference theory of men's and women's language proposed by Deborah Tannen because the theory supports the problem of the research. Tannen affirmed the conversational style differences between men and women in six contrasts. This theory helps the researcher to answer the research questions of this study. Therefore, the existence of several classifications of men's and women's language style from Tannen's theory facilitates the researcher in analyzing the female character utterances in *The Breadwinner* movie.

1.2. Research Questions

From the explanation on the background study above, this study will answer the following research questions:

1. What are the types of women's language uttered by the main female character Parvana in *The Breadwinner* movie?
2. What are the types of men's language uttered by the main female character Parvana in *The Breadwinner* movie?

1.3. Objectives of Study

According to the research questions above, the objectives of study areas follows:

1. To find out and describe the types of women's language uttered by the main female character Parvana in *The Breadwinner* movie.
2. To find out and describe the types of men's language uttered by the main female character Parvana in *The Breadwinner* movie.

1.4. Significances of Study

The findings of the study are expected to give information and knowledge about the study of a young girl who faces gender discrimination based on the uses of the types of women's and men's language. The finding of this research is also expected to increase the awareness of people that gender stereotyping still exists in our society.

This research hopefully can enhance the understanding regarding the study of language and gender portrayed in young female characters in Children's Literature. The findings of this research are expected to increase the knowledge and to give the understanding related to language and gender. The researcher hopes this research will give a contribution as an example for the theory of women's language styles. Furthermore, the findings of this research are supposed to enrich the researcher's knowledge about the language styles of women in conversations and the researcher hopes this research will help other people as a reference who are interested in conducting a similar study.

1.5. Literature Review

To conduct the research, the researcher takes some previous studies that have the same field about men's and women's language. The first research is a *Journal of Personality and Social Psychology* entitled "Gender Differences in

Communicative Abstraction” written by Priyanka D Joshi, Cheryl J. Wakslak, Gil Appel, and Laura Huang in 2020. This study founded that women communicate more concretely than men and women speak more abstractly than men. This study examine gender differences in linguistic abstraction, a large corpus of online blog spots, the real world of women and men, and gender differences in linguistic abstraction.

The second research is a *journal of Language and Social Psychology* entitled “*Female and Male Managers’ and Professionals’ Criticism Giving: Differences in Language Use and Effects*” written by Anthony Mulac, David R. Seibold, and Jennifer Lee Farris in 2000. This study investigates the differences in the language used by female and male in the middle managers and career professionals during the role plays of criticism that they have recently voiced to a colleague. The researchers analyze the language features by men and women. The language features by men are number of words, negations, questions, judgmental adjectives, references to emotion, and oppositions, whereas the predictive of women are intensive adverbs, longer mean length sentences, hedged, directives, dependent clauses, and sentence initial adverbials.

The third research is a journal from Jurnal Humanis Faculty of Arts, Udayana University written by Ni Putu Erna Meryanti Sari Dewi, I Wayan Resen and I Made Winaya entitled “*The Features of Men’s and Women’s Language in The Movie Camp Rock 2: Final Jam*” in 2017. In this journal, the researchers have a purpose to identify and describe the types of men’s and women’s language styles. The researchers focus on the women’s and men’s characters in the movie.

Moreover, the researchers want to analyze how the language differentiation is used by men and women in the movie. The data analysis is conducted using the theory proposed by Deborah Tannen (1990). The result of the research shows three important points. First, men cope with the problems without involving someone else and make a decision independently. Second, women spend a lot of time chatting and supporting themselves. Third, when talking about problems, men follow their natural tendency to offer a solution while women seek empathy and understanding.

The fourth research is a graduating paper from Sunan Kalijaga State Islamic University Yogyakarta written by Norlaili entitled “*Features and Feature Changes of Women’s Languages Found in Amira and Sam Movie*” in 2019. This research discusses the features and feature changes of women’s language uttered by Amira in *Amira and Sam Movie* and the factors of women’s language and the feature changes of women’s languages uttered by Amira in *Amira and Sam Movie*. She uses the theory of Robin Lakoff to analyze the features of women’s language and the theory of Dell Hymes to describe the factors. This research concludes that Amira as the main female character uses nine features of women’s language in her utterances. The researcher also found that there are feature changes in Amira’s utterances. The features are non-standard grammar, direct speech, slang word, vulgar word, and strong swear word. Furthermore, the factors of Amira’s languages are situation, participant, end, act sequence, key, instrumentality, norm, and genre.

The last is a graduating paper written by Laila Nur Aflah from Sunan Kalijaga State Islamic University Yogyakarta in 2016 entitled “*Features and Functions of Women’s Language in Anna Karenina movie*”. This research discusses the features and the functions of women’s language uttered by the main character in the Anna Karenina movie. The researcher uses the theory of women’s language proposed by Robin Lakoff. From this research, the researcher concludes that the main female character in Anna Karenina movie uses nine features of women’s language. The features are Lexical Hedge, Tag Question, Rising Question on Declarative, Empty Adjective, Precise Colour Terms, Intensifier, Super Polite Forms, Avoidance of Strong Words, and Emphatic Stress. In addition, the researcher also found six functions of women’s language. The functions are to express uncertainty, to get response, to express feeling, to emphasize an utterance, to soften an utterance, and to commence a discussion.

From some the previous research, this research has the same issue that talks about men’s and women’s language. However, this research is different from the previous research because it has a different object of study and this research also has a different focus. Here, the object of this research is the main female character in *The Breadwinner* movie. The researcher also uses the issue about the types of women’s language uttered by Parvana as the main female character in *The Breadwinner* Movie using Deborah Tannen’s theory. Based on the review that the researcher did, this issue has not been analyzed before.

1.6. Theoretical Framework

In this research, the researcher only uses one theory to analyze the research question. The theory is women's and men's language proposed by Deborah Tannen. The researcher uses this theory to answer the question regarding the types of women's language styles used by Parvana in *The Breadwinner* Movie. According to Deborah Tannen (1990), there are six types proposed in the theory. The six types of men's and women's language are Status versus Support, Independence versus Intimacy, Advice versus Understanding, Information versus Feelings, Order versus Proposals, and Conflict versus Compliment. Hence, the researcher just focuses on the types of women's language with Deborah Tannen theory in this research because the researcher wants to analyze the phenomena of women's language by describing the types of language used in conversation.

1.7. Method of Research

In conducting research, this research uses a method of research including four main parts: type of research, data source, data collection technique and data analysis technique.

1.7. 1. Type of Research

The researcher uses a descriptive qualitative method in this research. In relation to this, Bogdan and Biklen (2007) explained that qualitative research is research by describing words and exploring to find what is significant in the situation. Besides, Punch noted that qualitative research is a multimethod in focus, involving an interpretive, naturalistic approach to its subject matter. This means that qualitative researchers study things in their natural settings, attempting to

make sense of or interpret phenomena in terms of the meanings people bring to them (1998:4).

Suryana says that descriptive research focuses on a description systematically based on facts about a certain object (2010: 14). It is suitable for the study which focuses on the analysis that attempts to describe and interpret the data descriptively.

1.7. 2. Data Sources

Data sources are fact and information in the forms of words and statements which give and provide data. The researcher uses primary and secondary data. The primary data is taken from *The Breadwinner* Movie. The source of the data is taken from Google by the link <https://idxx1.cam/movie/the-breadwinner-2017-subtitle-indonesia-9bqx>.

The secondary data is taken from books and the internet that are related to this research. The data of this research are conversational utterances of the main female character in the forms of words, phrases, clauses and sentences containing the styles of the language in *The Breadwinner* movie.

1.7. 3. Data Collection Technique

The researcher uses a library research method in collecting data. Library research (Zeid, 2004) is a research that uses library sources to analyze the data. The library research method relates to the method of library collecting, reading, noting, and analyzing the research data. However, the purpose of this research will be focused on the analysis of the features that are used by Parvana through her

utterances in *The Breadwinner* movie. The data collection techniques are as follows:

- a. First, the researcher observes the conversation in the movie.
- b. Second, the researcher compares between the subtitle and the conversation in the movie to make the data more effective.
- c. Third, the researcher selects the utterances produced by the main female character in order to ease the researcher when it comes to analyze the data.
- d. Then, the researcher makes sure that the list of the utterances is not repeated. Next, the data are reduced and coded to be analyzed further.

1.7.4. Data Analysis Technique

There are a few steps of data analysis technique used by the researcher to analyze the data:

- a. Watching the movie repeatedly,
- b. Identifying the language used by Parvana as the main character in the movie,
- c. Classifying the language used by Parvana with the theory,
- d. Counting the amount and percentage of Parvana's utterances that identified as women's language and men's language. The calculation formula is drawn below.

$$\frac{F}{TF} \times 100\%$$

F = Feature
TF = Total All Features

- e. Giving explanations about the features of women's and men's language type used by Parvana,
- f. Making conclusion of the analysis.

1.8. Paper Organization

This paper is divided into four chapters. The first chapter is an introduction. It consists of background of study which tells about the research subject, object, and reason of choosing the subject of study. Then it explains research questions, objectives of study, significance of study, literature review, theoretical framework, and methods of research. The second chapter is a theoretical background. It explains the analysis using the theory of language styles by men and women. The third chapter discusses the data analysis. It consists of description and explanation of the data using the theory based on Deborah Tannen Theory. The fourth chapter gives the conclusion and suggestion of the analysis.

CHAPTER IV

CONCLUSION AND SUGGESTION

4.1. Conclusion

Tannen (1990) notes that by knowing the influence of gender on language, we will be able to narrow the gap between men and women. Thus, the genuine understanding can be achieved. The results of this study show two important points. First, Parvana as the main female character experiences the six contrasts of women's language in her utterances. The six contrasts that are used by Parvana are *Support, Intimacy, Understanding, Feelings, Proposals and Compromise*. The data of each feature are 6 support, 8 intimacy, 8 understanding, 6 feeling, 11 proposal and 5 compromise. The percentage of each feature are 10.90% support, 14.54% intimacy, 14.54% understanding, 10.90% feelings, 20% proposals and 9.09% compromise.

The second important point is that Parvana as a female children in society experiences some of men's language contrasts in her utterances. The men's contrasts that are used by Parvana are *Independence, Advice, Order and Conflict*. The data of each feature are 5 independence, 2 advice, 2 order and 3 conflict. The percentage of each feature are 9.09% independence, 3.63% advice, 3.63% order and 5.45% conflict.

The purpose in this research has been analyzed and compared the conversational styles on female characters both when she switches her appearance as a boy and when she dressed as a girl in the beginning of the film. As the

language data above, the results of this study show that Tannen's six contrasts exist in spoken conversation through children's literature on *The Breadwinner* movie. These findings prove that the comparison between the female main character Parvana when she acts as a girl and when she acts as a boy are different.

From the research study, it is clear that the existence of six areas of conflict in conversation in *The Breadwinner* movie has given confirmation that gender is a strong language feature that affects the way people use language in their communication. Language differences in gender are also influenced by a long process of socio-cultural itself. Then, it is believed that women and men have differences in language. However, some of Parvana's utterances through the film *The Breadwinner* movie opposites that assumption. Parvana as a young girl also have a desire to achieve some conversation that characterize as men's language.

4.2. Suggestion

Based on the conclusion above, the researcher suggests further researchers who want to analyze the features of women's language to continue their research from another linguistics point of view. Besides, this research can be continued by other researchers using a different approach. There are many cases can be utilized through conversation analysis. The next researchers also can focus on different approach in analyzing all the characters, both women's and men's characters through the movie for gaining deeper understanding.

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APPENDIXES

No.	Duration	Parvana's Utterances	Women's Language	Men's Language
1.	00:07:52,988 --> 00:08:02,895	Please don't mention the dress. Then I'll never hear the end of it.	PROPOSALS	
2.	00:07:21,123 --> 00:07:24,224	You told that boy I was promised to someone. Am I getting married? I'm too old for that now.	INTIMACY	
3.	00:08:31,359 --> 00:08:34,060	Not right now, Mama-jan. I'm tired.		INDEPENDENCE
4.	00:08:48,443 --> 00:08:50,375	But there's half a bucket by the door.	UNDERSTANDING	CONFLICT
5.	00:09:05,927 --> 00:09:11,064	Maybe if you didn't wash your hair so much, we wouldn't run out so quickly.		ADVICE
6.	00:09:43,130 --> 00:09:50,939	Why don't you give him that big raisin on your chin, Soraya? Oh, but it's not a raisin. It's a big, hairy mole.		CONFLICT
7.	00:11:07,515 --> 00:11:11,484	Mama-jan? Can I light the lamp?	PROPOSALS	
8.	00:11:59,134 --> 00:12:01,033	But we can't go outside without Baba. Mama-jan, it's not allowed.	INTIMACY	
9.	00:17:24,825 --> 00:17:31,796	Zaki, shh. Hush, Zaki.	UNDERSTANDING	
10.	00:20:06,420 --> 00:20:08,622	I'll go to the market.	UNDERSTANDING	
11.	00:20:29,709 --> 00:20:37,949	Salaam. How much for six apples, please? But, sir, can I please have six apples?	PROPOSALS	

12.	00:20:37,951 --> 00:20:41,719	My father has been taken.	FEELINGS	
13.	00:21:09,784 --> 00:21:13,455	Salaam. Can I have a kilo of rice, please?	PROPOSALS	
14.	00:21:38,246 --> 00:22:16,749	I dropped the bag. I lost the money. I can get the water though. What are we going to do?	INTIMACY	
15.	00:22:16,751 --> 00:22:19,984	Maybe if I go out early, before it's crowded.	COMPROMISE	
16.	00:22:34,569 --> 00:22:36,037	We need food now.	SUPPORT	
17.	00:24:28,381 --> 00:24:31,215	Do I look like a boy?	SUPPORT	
18.	00:24:42,028 --> 00:24:43,130	Shh... It's all right, Mama-jan.	UNDERSTANDING	
19.	00:25:52,900 --> 00:25:56,071	I'm not going to deliver, am I?	PROPOSALS	
20.	00:26:05,312 --> 00:26:10,185	I need a kilo of rice, a half kilo of lentils, and a small amount of raisins.		ORDER
21.	00:28:00,326 --> 00:28:03,896	[chuckling] Mama-jan, you're squashing the naan	FEELINGS	
22.	00:29:14,435 --> 00:29:16,236	They are already dirty.		CONFLICT
23.	00:31:17,623 --> 00:31:20,157	Mama-jan, now that I am a boy. We can go to the prison and find Baba.	PROPOSALS	
24.	00:31:29,669 --> 00:31:31,535	But we have to try.	SUPPORT	

25.	00:32:37,938 --> 00:32:40,738	I don't think I can go on like this.	INTIMACY	
26.	00:32:47,714 --> 00:32:50,782	I saw something.	SUPPORT	
27.	00:33:08,869--> 00:33:19,811	I remembered my name. It's Aatish. It means "fire." Then it suits me fine. I should have helped. But I'm not a boy.	INTIMACY	
28.	00:34:50,436 --> 00:34:53,004	But I'm a boy now.	SUPPORT	
29.	00:35:39,019 --> 00:35:40,852	Don't you know? He left for Mazar-e-Sharif. I'm his nephew, uh... Aatish.	COMPROMISE	
30.	00:36:59,099 --> 00:37:00,867	I'm sorry.	UNDERSTANDING	
31.	00:37:42,541 --> 00:37:44,809	It's a piece of candy.	SUPPORT	
32.	00:37:49,483 --> 00:37:52,216	Let him be, Soraya. You're spoiling his fun.	PROPOSALS	
33.	00:40:21,635 --> 00:40:25,639	Your daughter will be very happy to wear such a beautiful dress.	FEELINGS	
34.	00:41:22,829 --> 00:41:27,164	What about your father? Doesn't he depend on you?	FEELINGS	
35.	00:41:53,892 --> 00:41:56,894	Hmm. That sounds nice, Deliwar.	UNDERSTANDING	
36.	00:41:56,896 --> 00:41:59,062	And maybe I'll join you.	PROPOSALS	

37.	00:42:14,213 --> 00:42:15,812	I'm going to find Baba.		INDEPENDENCE
38.	00:43:38,997 --> 00:43:40,965	Excuse me!	COMPROMISE	
39.	00:47:16,249 --> 00:47:19,682	I have to be smarter?	INTIMACY	
40.	00:48:10,336 --> 00:48:13,169	Wait! You said you'd drive us back.	COMPROMISE	
41.	00:49:25,177 --> 00:49:31,182	Sulayman. He died	INTIMACY	
42.	00:49:55,907 --> 00:49:57,710	It's very nice.	UNDERSTANDING	
43.	00:54:47,099 --> 00:54:54,474	I'll give you 85. Eighty-two. Eighty-five and a bunch of grapes, and that's final.		ORDER
44.	00:55:03,715 --> 00:55:06,485	If you try it more gently, it'll be easier.		ADVICE
45.	00:55:49,160 --> 00:55:52,863	You asked me before about the man who used to sit there... the teacher.	INTIMACY	
46.	01:00:48,860 --> 01:00:51,363	When they took my father, he was one of them.	FEELINGS	
47.	01:04:24,809 --> 01:04:27,142	Tomorrow is Wednesday. I'm going back there, to the prison.		INDEPENDENCE
48.	01:04:59,577 --> 01:05:01,778	We manage all right out there.	PROPOSALS	

49.	01:05:36,747 --> 01:05:38,747	I'm not going.		INDEPENDENCE
50.	01:05:38,749 --> 01:05:41,818	Baba could come back, and no one will be here waiting for him.	UNDERSTANDING	
51.	01:05:48,927 --> 01:05:51,227	Let me go see him before we leave.	PROPOSALS	
52.	01:06:24,829 --> 01:06:27,396	Mama-jan, I'm going. I'll be back tonight before curfew.		INDEPENDENCE
53.	01:07:46,443 --> 01:07:49,280	We are leaving Kabul tomorrow.	PROPOSALS	
54.	01:07:55,887 --> 01:08:00,023	My sister is getting married in Mazar-e-Sharif.	FEELINGS	
55.	01:14:00,751--> 01:14:08,660	The teacher is my father. I am Parvana, his daughter. Help him, please.	COMPROMISE	

CURRICULUM VITAE

I. PERSONAL IDENTITY

Name : Siti Maulida
Place and Date of Birth : Sampit, July 15th 1998
Religion : Islam
Recent Address : Kricak Kidul, Tegalrejo,
Yogyakarta 55242
Home Address : Sampit, Kalimantan Tengah
Email Address : sitimaulida19988@gmail.com
Contact Person : 0895414388532



II. FORMAL EDUCATION

1. SD Negeri 2 Sawahan Kalimantan Tengah 2004 - 2010
2. Mts Negeri 1 Kotim Kalimantan Tengah 2010 – 2013
3. MA Negeri 1 Kotim Kalimantan Tengah 2013 - 2016
4. S1 UIN Sunan Kalijaga Yogyakarta 2016 - 2021

III. PERSONAL SKILL

Language : Indonesian, Banjarese, and English
Computer : Ms. Office, Photoshop, and Internet